

C 96-73

University of Toronto

Faculty of Music

Faculty Artist Series

Presents

An Evening of *Harmoniemusik*

-Wind Music of Mozart-

The Symphony Winds

Cary Ebli and Frank Morphy, oboe/english horn

Raymond Luedeke and David Bourque, clarinet

Kathleen McLean and Mitchell Clarke, bassoon

Harcus Hennigar and Richard Cohen, horn

Edward Tait, bass

with guests,

Richard Dorsey and Keith Atkinson, oboe

Friday, November 8, 1996

8 PM

Walter Hall

Edward Johnson Building

-PROGRAMME-

Wolfgang Amadeus Mozart

(1756-1791)

Divertimento in B-flat Major, K. 186

Allegro assai
Menuetto
Andante
Adagio
Allegro

Partita in E-flat Major, K. Anhang C17.03

Adagio-Allegro
Menuetto
Romanza: Andante
Menuetto
Finale: Allegro assai

-INTERMISSION-

Divertimento in E-flat Major, K. 166

Allegro
Menuetto
Andante grazioso
Adagio
Allegro

Partita in F Major, K. Anhang C17.05

Adagio-Allegro
Andante
Menuetto
Rondo

CBC  Stereo

Marilyn Dalzell: Producer

Doug Doctor: Recording Engineer

This concert is to be broadcast on December 9, 1996 on CBC Stereo's "Radio Concert Hall"
between 9AM and 12PM on 94.1 FM

Concerning the "Anhang" Wind Octets

Traditional scholarship suggests that Mozart's entire *oeuvre* contains only three works for an octet of wind instruments. They are the Serenade in E-flat Major, K. 375 (originally a wind sextet), the Serenade in c minor, K 388/384a (later the string quintet K. 406/516b), and an arrangement of music from his opera *The Abduction from the Seraglio*, a work whose completion is unsure. The first two compositions were scored for pairs of clarinets, oboes, french horns, and bassoons, while the third was of uncertain instrumentation. All three compositions are examples of *Harmoniemusik*.

The word *Harmonie* implies more than a generic "band", although this was how the term was broadly used until ca. 1965. On the contrary, a *Harmonie* was a very specific kind of wind band; one that was identified by certain operational characteristics:

- Flutes were generally excluded.
- Instrumental groupings were in pairs, with each performer having a unique musical line.
- The archetypal size was 8 players, though music for both smaller and larger groups may be found.
- The typical instrumentation consisted of pairs of oboes, clarinets, french horns, and bassoons.
- Harmonien* served no military function; their use being reserved for that of an indoor chamber ensemble playing social music; and,
- The bulk of the repertoire consisted of arrangements of operatic and symphonic selections popular to that era.

By 1803, the Viennese-based *Harmoniemusik* movement was over, and knowledge of its existence and importance to the social life of the Austro-Hungarian Empire from 1782 until Napoleon's rise was unknown until rediscovered and described by David Whitwell of California State University at Northridge in a series of articles entitled "The Incredible Vienna Octet School."

However, leaping in and out of the various editions of the Köchel catalogue are at least five and possibly six other compositions for *Harmonie-octet* that have been attributed in one generation to Mozart, only to be declared "imitation" in another. To demonstrate the level of administrative confusion that exists when even so much as speaking about the first two of these octets, one notes that six different Köchel listings are required to clarify the various stages of their complex history!

(over)

In K¹, the 1862 edition of the Köchel catalogue, they were referenced as K. Anhang (Appendix) 226 and 227. In 1937, Albert Einstein, who believed them to be genuine Mozart compositions, moved them into the main body of K³ with listings of K 196e and 196f. The editors of K⁶ (1964) repudiated the authenticity of the works and banished them to Anhang C, an appendix reserved for doubtful and spurious compositions. There they are now to be found bearing the Köchel listings of K. Anhang C17.01 and C17.02. No one knows how their classification or sequence numbers will change in future editions of Köchel.

K. Anhang C17.03, C17.04, C17.05, and C17.07 1 constitute the other Anhang octets whose authenticity has never been resolved. Works assigned to Anhang C (meaning the third appendix of K⁶, K⁷, and K⁸) fall into two classes:

1. some of the works could be by Mozart, but there are specific problems, generally historical or stylistic, that prevent attribution to him; i.e., while there is lack of certainty, the scales tip more toward rejection than acceptance. An example of such a work is K. Anhang C14.01, the popular *Sinfonie concertante* for wind instruments and orchestra that formerly was identified by the listing K. 297b and, before that, K. Anhang 9.

2. counterfeit compositions. Either internal or historical evidence (or both) exists to demonstrate Mozart's non-involvement. So many examples of this type endure that it is difficult to choose only a few so as to demonstrate how much bogus music is sold under Mozart's name. I restrict myself to only two such examples:

- (1) the "Adelaide" concerto for violin and orchestra, K. Anhang C14.05 (formerly K³ Anhang 294a), and

- (2) the "Cassation" Quartet for oboe, clarinet, horn, and bassoon, Anhang C17.11, first published in 1936 by the Albert J. Andraud wind instrument music library of Cincinnati, Ohio. The work is now marketed, still under Mozart's authorship, by Southern Music Company of Texas.

The wind octets of Anhang C fall into the first of the above two categories. The most important factor that gives rise to authenticity questions derives from the absence of any historical record of these compositions being created are well documented with an extensive correspondence filled with references to the music he was composing, and works of questionable authenticity either do not exist in this correspondence or else cannot be identified as being the work, or works, in question (as is the case with the *Sinfonie concertante*).